

Fall 11-8-2003

Princeton Singers

Lehigh University Music Department

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STEVEN SAMETZ,
artistic director

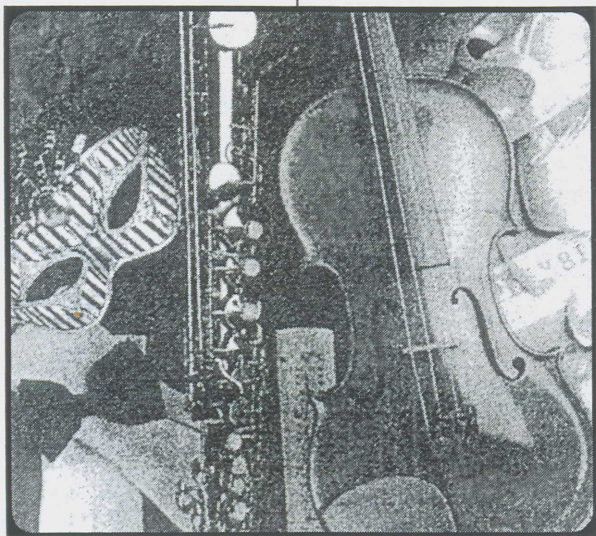


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Saturday, November 8, 2003
8:00 P.M.

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THE PRINCETON SINGERS
STEVEN SAMETZ, ARTISTIC DIRECTOR

Packer Memorial Church
Saturday, November 8, 2003
8:00 P.M.

MEDIEVAL MADNESS AND MORE

I.

<i>Alleluia</i>	Anonymous (Gregorian chant from the Mass of the Nativity)
Viderunt omnes	Perotin Magister (c.1160 - 1240)
Viderunt omnes	William Byrd (1543-1623)

II.

<i>Salve Regina</i>	Johannes Ockeghem (c.1420-1495)
<i>Salve Regina</i>	Francis Poulenc (1899-1963)

III.

<i>Je ne l'ose dire</i>	Pierre Certon (c.1510-1572)
<i>Toutes les nuits</i>	Orlando di Lasso (1532-1594)
<i>La Guerre</i>	Clement Janequin (c.1485-1558)

Intermission

IV.

<i>Magnificat</i>	Arvo Pärt (b.1935)
	Elizabeth Holt, <i>soprano</i>

V.

<i>O magnum mysterium</i>	Tomas Luis de Victoria (c.1548-1611)
<i>Santus and Benedictus</i>	Tomas Luis de Victoria
from <i>Missa: O magnum mysterium</i>	
<i>O magnum mysterium</i>	Morten Lauridsen (b.1943)

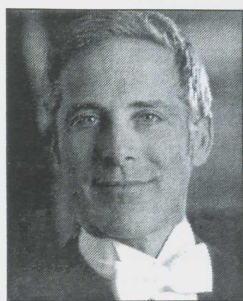
VI.

<i>Jargon</i>	William Billings (1746-1800)
<i>Musicians wrestle everywhere</i>	Elliot Carter (b.1908)
<i>Joy</i> (five Sandberg Settings)	Steven Sametz (b.1954)
<i>Alleluia</i>	Randall Thompson (1899-1984)

The Princeton Singers – This year we celebrate our 20th Anniversary season!

Since 1983, the unique and brilliant sound of The Princeton Singers has delighted audiences at home and abroad. This superbly trained choir brings unwavering musical excellence to a rich variety of repertoires. The Singers' first-rate musicianship, clarity of tone and innovative programming have earned them a reputation as one of the nation's finest choral ensembles. They have appeared on National Public Radio's "Performance Today" and "With Heart and Voice" and have broadcast for the BBC. They have been heard regularly on the popular weekend afternoon programs of one of the most knowledgeable gurus of American standard music, Jonathan Schwartz.

Now in its sixth season under Dr. Sametz's direction, the group offers a repertoire spanning a wide cross-section of sacred and secular choral music, with an emphasis on a *capella* performance. The English Cathedral tradition of singing continues to be expressed in the group's concert programs and recordings. Their commitment to contemporary composition and style is demonstrated in their frequent programming of innovative works from diverse cultures and in their ongoing commissioning of arrangements by their acclaimed Artistic Director and other contemporary choral composers. This season The Singers will offer premiere works by Steven Sametz and by Stephen Paulus.



Steven Sametz - Steven Sametz has earned increasing renown as both a composer and conductor. In addition to serving as Artistic Director of The Princeton Singers, he is also the Director of Choral Activities at Lehigh University. His compositions have been heard throughout the world including the Tanglewood, Ravinia, Schleswig-Holstein, Santa Fe, and Salzburg music festivals. Sametz has received

both the Composer Fellowship and Composer Consortium grants from the National Endowment for the Arts, as well as grants from the Connecticut Council for the Arts and the Santa Fe Music Festival. His works are featured on CDs by The Princeton Singers: "Reincarnations," "Christmas with the Princeton Singers," and their latest "Old New Borrowed Blues," with Chanticleer as guest artists. Several of his works may be heard on CDs by Chanticleer, including the Grammy award winning CD, "Colors of Love."

THE PRINCETON SINGERS
Steven Sametz, Artistic Director

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Carol Burden
Margaret Anne Butterfield
Elizabeth Holt
Becca Migliore

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Elaine Harned
Lori Hartshorn
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This program has been made possible in part by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, and by funds from the Mercer County Cultural and Heritage Commission.

Program Notes

by Steven Sametz

The music we present this evening contrasts music from some of the earliest sources of the western canon with works inspired by ancient texts.

The traditions of western music may well be rooted in European architecture. All pitches produce a series of sympathetic vibrations known as “harmonics” or “overtones.” In a vast sound chamber – such as a Gothic cathedral – these overtones are reinforced, becoming clearly audible, particularly at the intervals of the fifth, octave and, to a lesser degree, the third. It is just these intervals that are first used in the earliest harmonies of liturgical music in a style known as organum. Asian, Native American, African, and Indian musical languages developed in court settings unlikely to support these harmonic reinforcements; those arts developed monophonically. The addition of harmonies to chant in church writing became an art form, with expanding forms such as the clausula and conductus. In Perotin’s *Viderunt omnes* we have the earliest known example of a work written in four parts. At eleven-minutes, it is a dazzling architectural masterwork itself. Perotin, working in Paris at the Cathedral of Notre Dame, likely wrote this extended organum for Christmas in 1198. The three upper parts provide a quickly moving dance-like texture over a slowly moving chant presented in the bass. It may take ten to thirty seconds to switch from one syllable to the next in the lower chant, and the upper voices vocalize on the syllable of the chant. This results in a kaleidoscopic or fractal presentation: as the texture shifts from one syllable (“vi-”) to the sound of the second syllable (“de-”) there is a major shift in the entire choral texture. The whole creates a timelessness that will also be reflected in the opening work of the second half of tonight’s concert, Arvo Pärt’s *Magnificat*.

Byrd’s setting of *Viderunt omnes* takes us from to 17th century London. The English Renaissance style was distinguished by

intricate imitative counterpoint. This brief setting of the gradual text is in three sections. The middle section, "*notum fecit Dominus*" ("*The Lord has made known his salvation*") has an hypnotic canon at the octave in three voices, followed by a return of the opening section in four parts.

Only a few motets of the great 15th century composer Johannes Ockeghem have come down to us. The *Salve Regina* chant was one of the antiphons of the Blessed Virgin Mary. Like Perotin, Ockeghem sets the chant in the bass and then composes three imitative parts over it. Francis Poulenc's 20th century setting of the same text gives a very different account, bringing to light both the tenderness and plangent qualities of the text.

O magnum mysterium finds its origins in the chant repertoire for Christmas as well. The motet by the Spaniard Tomás Luis de Victoria (published in 1572) sets the text reflecting the wonder that the animals should be the first to witness the nativity. Twenty years later, Victoria wrote his parody mass on the motet. In a parody mass, motives are re-worked from an original composition or a folksong and incorporated into a mass setting. The triple time setting of the "alleluia" in the motet may be clearly heard as relating to the "hosanna" in the Sanctus of the mass. Morton Lauridson, like Poulenc before, brings out the mysterious and timeless character of the ancient text in his popular setting of *O magnum mysterium*.

The two sets of madrigals from different eras that close the halves of tonight's concert represent favorite qualities of the singers' art: songs of love and war, longing and joy, and moments to reflect on the divine in music. Certon's lively street scene of chattering gossips contrasts to Lasso's tender setting of a yearning lover. Janequin's scene of war is highlighted by battle sounds and cries that stir to frenzy, a tour-de-force that concludes in an exhausted end of battle. Billings' *Jargon* is a surprise that may strike listeners more as the style of Charles Ives than that of one of America's earliest composers. Elliot Carter's *Musicians Wrestle*

Everywhere is a masterpiece in miniature that beautifully sets Emily Dickenson's poem of angels stirring the air all around us with music. *Joy* is a quick wild warning to live life to the fullest, lest we lose ourselves in the moment- to-moment boredom of "little deaths." And we conclude tonight as we began, with an *Alleluia*, this time in Randall Thompson's classic composition which certainly claims a place at the heart of American choral composition.

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VIDERUNT OMNES

Pérotin

Viderunt omnes fines terræ salutare
Dei nostri:
jubilate Deo omnis terra.
Notum fecit Dominus salutare suum:
ante conspectum gentium revelavit
justitiam suam.

Alleluia

All the ends of the Earth have seen the
salvation of our God:
rejoice in the Lord, all ye lands.
The Lord has made known his
salvation:
in the sight of all nations he has
revealed his righteousness.
Alleluia

SALVE REGINA

Johannes Ockeghem

Salve, Regina, mater misericordiæ:
vita dulcedo et spes nostra, salve.

Ad te clamamus exsules filii Hevæ.
Ad te suspiramus, gementes et flentes
in hac lacrimarum vale.

Eia ergo advocata nostra,
illos tuos misericordes oculos ad nos
converte

Et Jesum benedictum fructum ventris
tui,
nobis post hoc exsilium ostende.

Hail, o Queen, mother of mercy:
our life, delight, and hope, o hail.

To thee we cry out in exile, son of Eve.
To thee we sigh, moaning and weeping
in this vale of tears.

Come then, our advocate,
turn toward us thy pitying eyes.

And Jesus, blessed fruit of thy womb,
after this exile, reveal to us.

LA LA LA, JE NE L'OSE DIRE

Pierre Certon

La, la, la, je ne lo, je ne lo,
je ne l'ose dire.
La, la, la, je le vous dirai.

Il est un homme en nos ville
qui de sa femme est jaloux.
Il n'est pas jaloux sans cause,
Mais il est cocu du tout.

I will not, I will not
I dare not say.
I will tell you.

There is a man in our village
Who is jealous of his wife.
He is not jealous without cause,
rather, he is a complete cuckold.

Et la, la, la, je ne lo, je ne lo,
je ne l'ose dire.
La, la, la, je le vous dirai.

Il n'est pas jaloux sans cause,
Mais il est cocu du tout
Il aprete et si la maine au marché,
s'en va a tout

Et la, la, la, je ne lo, je ne lo,
je ne l'ose dire.
La, la, la, je le vous dirai.

And I will not, I will not,
I dare not say.
I will tell you.

He is not jealous without cause,
rather, he is a complete cuckold.
He takes her by the hand in the market,
she prances about everywhere.

And I will not, I will not
I dare not say.
I will tell you.

TOUTES LES NUITS

Orlando di Lasso

Toutes les nuits que sans vous je me
couche,
pensant à vous ne fait que sommeiller.
Et en revant jusques au reveiller
incessamment,
vous quiers parmi la couche,
et bien souvent au lieu de votre bouche
en soupirant je baise l'oreiller,
toutes les nuits.

Every night when I go to bed without
you beside me,
my thoughts of you allow but fitful
slumber.
And on awakening, still dreaming, my
longing
for you to be there instantly returns;
And constantly, with deep sighs,
I kiss the pillow instead of your mouth-
every night.

LA GUERRE

Clement Janequin

Ecoutez, tous gentils gallois,
la victoire du noble roy Francoys,
et orrez, si bien ecoutez,
des coups ruez de tous cotez.

Phifres, souflez,
frapez, tambours,
souflez, jouez, tournez, virez,
faites vos tours.
frapez, tambours, toujours.

Listen, all gentle Gauls,
To the victory of the noble King
François,
and you will hear, if you listen well,
Blows thudding on all sides.

Fifes resound
drums, beat,
blow, play, turn and wheel
Perform your manoeuvres:
Drums beat always!

Avanturiers, bon compaignons,
ensemble croisez voz bastons.
Bendez soudain, gentils gascons.
Haquebutiers, faites vos sons.
Nobles, sautez dans les arcons.
la lance au poing, hardiz et promtz.
Armés, bouclez, frisques, mignons.
Hardiz comme lions.
Donnez, dedans, frapez dedans,
soyez hardiz, en joy emis.
Chacun s'assaisonne.
Le fleur de lis, fleur de hault pris,
y est en personne!
Suivez Francoys, le roy Francoys!
Suivez la couronne!
Sonnez trompetes et clarons.
pour réjouir les compaignons.

Fan, feyne
Fre ne le le lan fan, fan

A l'estandart, boutez selle.
Tost avant
gens d'armes à cheval.

Fa ri ra ri ra ri ra,
Fa ri ra ri ra ri ra,

Bruyez, tonnez,
bombardes et canos,
gros courtaux et faulcons.
Pour secourir les braves compaignons.

Von, patipatoc,
Ta ri ra ri ra ri ra,
Poin, poin, poin, poin

Courage, France!
Donnez de horions!
Chipe, chope, torche, lorgne,
tue, tue, tue!
À mort,
courage prenez, gentils gallans,
soyez vaillans.
Frapez dessus! Ruez dessus!

Adventurers, good countrymen
Together cross your staves.
Bend the bow, noble Gascons.
Sackbut players, make your sound.
Noblemen, leap into the saddle,
lance in hand and ready.
Gird on your arms, squires
Ready like lions!
Lay on, strike,
be bold and take joy
Let each urge himself on.
The fleur de lis, the noble flower,
is there in person!
Follow Francis, the French king!
Follow the crown!
Resound, trumpets and clarions
to gladden your countrymen.

To the standard, get in the saddle, spur
on your mounts.
Straight ahead, advance,
men of the cavalry.

Blast, thunder,
bombards and cannons,
great curtals and falcons,
to help our countrymen.

Courage, France!
Strike your blows!
Pilfer, plunder, dub and leer,
kill, kill, kill!
To the death,
take courage, gallants,
be valiant.
Strike on! Press on!

Fers émoluz, chiquez dessus!

Zin, zin, zin, zin
Choc, choc, choc

Ils sont en fuite.
Ils mostrent les talons!
Courage compaignons!
Donnez des horions.

Ils sont confuz, ils sont perdaz.
Ecampe, toute frelore,
la tintelore, frelore!
Suivez, frapez, tuez!
Ils sont deffaitz!
Ecampe, toute frelore, bigot!

Victoire,
Victoire au noble roy Francoys,

Grind your steel, gobble them up!

They flee.
They show their heels!
Courage, countrymen!
Strike your blows.

They are in confusion, they are lost.
Pursue the cowards,
the jangling rabble, cowards!
Follow, strike, kill!
They are defeated!
Pursue, all is lost, by God!

Victory,
victory to noble King François!

MAGNIFICAT

Arvo Pärt

Magnificat anima mea Dominum,
et exultavit Spiritus meus in Deo
salutari meo;
quia respexit humilitatem ancillae suae,
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna,
qui potens est et sanctum nomen eius,
et misericordia eius a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo,
disperit superbos mente cordis sui.

Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis,

My soul magnifies the Lord
and my spirit has rejoiced in God my
Savior.
For he has regarded the lowliness of his
handmaiden.
For behold, from henceforth all
generations
shall call me blessed.

For he that is mighty has magnified me
and holy is his name.
And his mercy is on them that fear him
throughout all generations.
He has showed strength with his arm;
he has scattered the proud in the
imagination of their hearts.

He has put down the mighty from their
seat,
and has exalted the humble and meek.

et divites dimisit inanes.

He has filled the hungry with good things,
and the rich has sent empty away.

Suscepit Israel, puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.
Magnificat anima mea Dominum.

He, remembering his mercy,
has helped his servant Israel,
as he promised to our forefathers,
Abraham and his seed, forever.
My soul magnifies the Lord.

O MAGNUM MYSTERIUM

Tomás Luis de Victoria

O magnum mysterium
et admirabilis sacramentum
ut animalia viderent Dominum natum
jacentem in præsepio.
O beata Virgo cujus viscera meruerunt
portare Dominum Jesum Christum.
Alleluia

O great mystery,
and wondrous sacrament,
that animals should see the newborn
Lord,
Lying in their manger!
O blessed is the Virgin whose womb
was worthy
to bear the Lord Jesus Christ.
Alleluia!

SANCTUS AND BENEDICTUS

From *Missa O Magnum Mysterium*
Tomás Luis de Victoria

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

Holy, Holy, Holy
Lord God of Hosts.
Heaven and Earth are full of your glory.
Hosanna in the Highest!

Benedictus
qui venit in nomine Domini.
Hosanna in excelsis!

Blessed is He
Who comes in the name of the Lord.
Hosanna in the highest!

JARGON

William Billings

Let horrid Jargon split the air,
and rive the nerves asunder.
Let hateful discord greet the ear,
as terrible as thunder.

MORPHEUS

William Billings

Sleep, downy, sleep,
come close my eyes,
tired with beholding vanities:
Sweet slumbers, come and chase away
the toils and follies of the day.

MUSICIANS WRESTLE EVERYWHERE

Elliott Carter

Poem by Emily Dickinson

Musicians wrestle everywhere.
All day, among the crowded air
I hear the silver strife.
And waking long before the dawn,
Such transport breaks upon the town
I think it that "New Life!"

It is not bird- it has no nest,
Nor "band" in brass and scarlet drest,
Nor tambourine, nor man.
It is not hymn from pulpit read.
The "Morning Stars" the treble led
On time's first afternoon!

Some say it is "the Spheres" at play!
Some say that bright majority
Of vanished dames and men!
Some think it service in the place,
Where we with late celestial face
Please God, shall ascertain!

JOY

Steven Sametz

Poem by Carl Sandburg

Let a joy keep you.
Reach out your hands and take it when
it runs by.
As the apache dancer clutches his
woman,
I have seen them live long and laugh
loud,
sent on singing, smashed to the heart
with a terrible love.

Joy always, joy everywhere.
Let joy kill you.
Keep away from the little deaths.

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The Princeton Singers
Twentieth Anniversary Season – 1983 - 2003

December 19, 2003, 8:00 pm
Nassau Presbyterian Church
Princeton, NJ

O Magnus Mysterium
O Great Mystery

Come join in the mystery of the holiday spirit with familiar carols and works from Medieval to Modern.

February 14, 2004, 8:00 pm
Miller Chapel
Princeton Theological Seminary
Princeton, NJ

Takin' a Chance on Love
Love Songs from Solomon to Sondheim

Love songs are eternal – from the *Song of Songs* to Sondheim, Lasso to Lerner and Lowe – The Princeton Singers bring music to enlighten your heart!

Premiere by Stephen Paulus, works by Franck, Billings, Certon, Lasso, and Sametz. Plus Parlour Songs of the 1890s and American Standards by Schickele, Gershwin, Sondheim, and Ellington.

May 9, 2004, 5:30 pm
Princeton University Art Museum
Princeton, NJ

Royal Splendour - Music from the Book of Kings

Royal Splendour, presented in collaboration with the Princeton Art Museum exhibition "The Book of Kings: Art, War, and the Morgan Library's Medieval Picture Bible" features works inspired by writings of Charlemagne's librarian, Alcuin of York, settings

by the 13th century Parisian Peter Abelard, as well as the grand musical battle royale of Janequin's *La Guerre*." Royal Splendour serves up rich pictures in sounds to complement the exhibition of the greatest illuminated French manuscript of the 13th century.

20th Anniversary Celebratory Concert

Premiere by Steven Sametz. Works by Paulus, Thompson, Byrd, Stanford, Lauridson, Carter, and Billings. Parlour Songs of the 1890s, and American Standards by Gershwin, Sondheim and Ellington.

A great celebration of a splendid choral group! Music will include favorites of the Princeton Singers repertoire, as well as a premiere by our own Steven Sametz.

June 22-29, 2004, 8:00 P.M.
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Bethlehem, PA

Oxford Choral Institute

The Princeton Singers once again serve as choir-in-residence at the prestigious Oxford Institute at Lehigh University in Bethlehem, PA. Daily readings of new works by participant composers are workshopped during the week in an extraordinary flurry of creative activity. Two concerts are planned for the week. Princeton Singers in concert June 20 and the final concert in which works written during the week are premiered June 26th. Faculty composers Steven Sametz and Zhou Long will be joined by a major British conductor who will direct the Institute's Festival Choir during the week. The week includes composer seminars, conductor and singer master classes, and a variety of reading sessions to learn more about the latest in choral repertoire. For more information about the concerts or participating in the workshop as a singer, composer, or conductor see our website at www.PrincetonSingers.org

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